Index to Volume 56

Aaron Copland and the Popular Front, ELIZABETH B. CRIST, 2:409–65

Adémar de Chabannes, Carolingian Musical Practices, and *Nota Romana,* JAMES GRIER, 1:43–98

Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music, by Max Paddison, reviewed by STEPHEN HINTON, 1:198–213

Adorno, Schoenberg, and the *Totentanz der Prinzipien*—in Thirteen Steps, LYDIA GOEHR, 3:595–636

Adorno, Theodor W., *Sound Figures,* reviewed by STEPHEN HINTON, 1:198–213

Adorno on Music, by Robert W. Witkin, reviewed by STEPHEN HINTON, 1:198–213

The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper, by James McKinnon, reviewed by PETER JEFFERY, 1:169–79

Albright, Daniel, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts,* reviewed by ARVED ASHBY, 3:740–47

Arntz, Michael, *Hugo Riemann (1849–1919): Leben, Werk und Wirkung,* reviewed by EDWARD GOLLIN, 1:192–98

ASHBY, ARVED, review of *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts,* by Daniel Albright, 3:740–47

ASPDEN, SUZANNE, *in* Communications, 1:225–26

BERGQUIST, PETER, review of *Reading Renaissance Music Theory: Hearing with the Eyes,* by Cristle Collins Judd, 3:695–702

Bernstein, Jane A., *Music Printing in Renaissance Venice: The Scotto Press (1529–1572),* reviewed by KRISTINE K. FORNEY, 3:702–9

BOYNTON, SUSAN, Orality, Literacy, and the Early Notation of the Office Hymns, 1:99–168

Briefe an die Familie (1914–1950), by Kurt Weill, edited by Lys Symonette and Elmar Juchem, reviewed by CHRISTOPHER HAILEY, 2:484–98

Briefwechsel mit der Universal Edition, by Kurt Weill, selected and edited by Nils Grosch, reviewed by CHRISTOPHER HAILEY, 2:484–98

Britten's Dubious Trysts, LLOYD WHITESELL, 3:637–94

The Cambridge History of American Music, edited by David Nicholls, reviewed by JUDITH TICK, 3:721–33

CHRISSOCHOIDIS, ILIAS, *in* Communications, 1:221–24

COOKE, NYM, review of *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820,* by Nicholas Temperley, assisted by Charles G. Manns and Joseph Herl, 3:710–20

CRIST, ELIZABETH B., Aaron Copland and the Popular Front, 2:409–65

Cross, Jonathan, *The Stravinsky Legacy,* reviewed by PHILIP RUPPRECHT, 2:498–507

Die Dreigroschenoper, by Kurt Weill, edited by Stephen Hinton and Edward Harsh, reviewed by CHRISTOPHER HAILEY, 2:484–98

EVANS, JOAN, Stravinsky's Music in Hitler's Germany, 3:525–94

FAIRTILE, LINDA B., review of *The New Grove Dictionary of Music Online,* edited by Laura Macy, 3:748–54

Farneth, David, with Elmar Juchem and Dave Stein, *Kurt Weill: A Life in Pictures and Documents,* reviewed by CHRISTOPHER HAILEY, 2:484–98

FERRIS, DAVID, Public Performance and Private Understanding: Clara Wieck's Concerts in Berlin, 2:351–408

FORNEY, KRISTINE K., review of *Music Printing in Renaissance Venice: The Scotto Press (1529–1572),* by Jane A. Bernstein, 3:702–9

GALLAGHER, SEAN, review of *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance,* edited by Dolores Pesce, 1:179–86

The Garland Encyclopedia of World Music, vol. 8, *Europe,* edited by Timothy Rice, James Porter, and Chris Goertzen, reviewed by MARTIN STOKES, 1:214–20

GOEHR, LYDIA, Adorno, Schoenberg, and the *Totentanz der Prinzipien*—in Thirteen Steps, 3:595–636

Goertzen, Chris, *see* Timothy Rice

GOLLIN, EDWARD, review of *Hugo Riemann (1849–1919): Leben, Werk und Wirkung,* by Michael Arntz, 1:192–98

Gregorian Chant and the Romans, KENNETH LEVY, 1:5–41

GRIER, JAMES, Adémar de Chabannes, Carolingian Musical Practices, and *Nota Romana,* 1:43–98

Grosch, Nils, ed., *Briefwechsel mit der Universal Edition,* by Kurt Weill, reviewed by CHRISTOPHER HAILEY, 2:484–98

HAGGH, BARBARA, review of *The Maze and the Warrior: Symbols in Architecture, Theology, and Music,* by Craig Wright, 2:467–78

HAILEY, CHRISTOPHER, review of *Kurt Weill: A Life in Pictures and Documents,* by David Farneth with Elmar Juchem and Dave Stein; *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya,* edited and translated by Lys Symonette and Kim H. Kowalke; *Briefe an die Familie (1914–1950),* by Kurt Weill, edited by Lys Symonette and Elmar Juchem; *Briefwechsel mit der Universal Edition,* by Kurt Weill, selected and edited by Nils Grosch; *Musik und musikalisches Theater: Gesammelte Schriften,* by Kurt Weill, edited by Stephen Hinton and Jürgen Schebera; *Kurt Weill und Maxwell Anderson: Neue Wege zu einem amerikanischen Musiktheater, 1938–1950,* by Elmar Juchem; and *Die Dreigroschenoper,* by Kurt Weill, edited by Stephen Hinton and Edward Harsh, 2:484–98

Harsh, Edward, *see* Stephen Hinton

Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance, edited by Dolores Pesce, reviewed by SEAN GALLAGHER, 1:179–86

Herl, Joseph, *see* Nicholas Temperley

HINTON, STEPHEN, review of *Adorno on Music,* by Robert W. Witkin; *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music,* by Max Paddison; and *Sound Figures,* by Theodor W. Adorno, 1:198–213

Hinton, Stephen, and Edward Harsh, eds., *Die Dreigroschenoper,* by Kurt Weill, reviewed by CHRISTOPHER HAILEY, 2:484–98

Hinton, Stephen, and Jürgen Schebera, eds., *Musik und musikalisches Theater: Gesammelte Schriften,* by Kurt Weill, reviewed by CHRISTOPHER HAILEY, 2:484–98
HOECKNER, BERTHOLD, review of *Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal,* by David J. Levin, 2:478–83
Hugo Riemann (1849–1919): Leben, Werk und Wirkung, by Michael Arntz, reviewed by EDWARD GOLLIN, 1:192–98
The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820, by Nicholas Temperley, assisted by Charles G. Manns and Joseph Herl, reviewed by NYM COOKE, 3:710–20
In the Course of Performance: Studies in the World of Musical Improvisation, edited by Bruno Nettl with Melinda Russell, reviewed by JONATHAN P. J. STOCK, 2:507–14
JEFFERY, PETER, review of *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper,* by James McKinnon, 1:169–79
Juchem, Elmar, *Kurt Weill und Maxwell Anderson: Neue Wege zu einem amerikanischen Musiktheater, 1938–1950,* reviewed by CHRISTOPHER HAILEY, 2:484–98
Juchem, Elmar, *see* David Farneth; Lys Symonette
Judd, Cristle Collins, *Reading Renaissance Music Theory: Hearing with the Eyes,* reviewed by PETER BERGQUIST, 3:695–702
KELLY, THOMAS FORREST, Introductory Note, 1:1–3
Kowalke, Kim H., *see* Lys Symonette
Kurt Weill: A Life in Pictures and Documents, by David Farneth with Elmar Juchem and Dave Stein, reviewed by CHRISTOPHER HAILEY, 2:484–98
Kurt Weill und Maxwell Anderson: Neue Wege zu einem amerikanischen Musiktheater, 1938–1950, by Elmar Juchem, reviewed by CHRISTOPHER HAILEY, 2:484–98
Kurtzman, Jeffrey, *The Monteverdi Vespers of 1610: Music, Context, Performance,* reviewed by GIULIO M. ONGARO, 1:186–92
Levin, David J., *Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal,* reviewed by BERTHOLD HOECKNER, 2:478–83
LEVY, KENNETH, Gregorian Chant and the Romans, 1:5–41
Macy, Laura, ed., *The New Grove Dictionary of Music Online,* reviewed by LINDA B. FAIRTILE, 3:748–54
Making Music Modern: New York in the 1920s, by Carol J. Oja, reviewed by LARRY STARR, 3:734–40
Manns, Charles G., *see* Nicholas Temperley
The Maze and the Warrior: Symbols in Architecture, Theology, and Music, by Craig Wright, reviewed by BARBARA HAGGH, 2:467–78
McKinnon, James, *The Advent Project: The Later-Seventh-Century Creation of the Roman Mass Proper,* reviewed by PETER JEFFERY, 1:169–79
The Monteverdi Vespers of 1610: Music, Context, Performance, by Jeffrey Kurtzman, reviewed by GIULIO M. ONGARO, 1:186–92
Munich, Milan, and a Marian Motet: Dating Josquin's *Ave Maria . . . virgo serena,* JOSHUA RIFKIN, 2:239–350
Music Printing in Renaissance Venice: The Scotto Press (1529–1572), by Jane A. Bernstein, reviewed by KRISTINE K. FORNEY, 3:702–9
Musik und musikalisches Theater: Gesammelte Schriften, by Kurt Weill, edited by Stephen Hinton and Jürgen Schebera, reviewed by CHRISTOPHER HAILEY, 2:484–98

Nettl, Bruno, with Melinda Russell, eds., *In the Course of Performance: Studies in the World of Musical Improvisation*, reviewed by JONATHAN P. J. STOCK, 2:507–14

The New Grove Dictionary of Music Online, edited by Laura Macy, reviewed by LINDA B. FAIRTILE, 3:748–54

Nicholls, David, ed., *The Cambridge History of American Music*, reviewed by JUDITH TICK, 3:721–33

Oja, Carol J., *Making Music Modern: New York in the 1920s*, reviewed by LARRY STARR, 3:734–40

ONGARO, GIULIO M., review of *The Monteverdi Vespers of 1610: Music, Context, Performance*, by Jeffrey Kurtzman, 1:186–92

Orality, Literacy, and the Early Notation of the Office Hymns, SUSAN BOYNTON, 1:99–168

Paddison, Max, *Adorno, Modernism and Mass Culture: Essays on Critical Theory and Music*, reviewed by STEPHEN HINTON, 1:198–213

Pesce, Dolores, ed., *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*, reviewed by SEAN GALLAGHER, 1:179–86

Porter, James, *see* Timothy Rice

Public Performance and Private Understanding: Clara Wieck's Concerts in Berlin, DAVID FERRIS, 2:409–65

Reading Renaissance Music Theory: Hearing with the Eyes, by Cristle Collins Judd, reviewed by PETER BERGQUIST, 3:695–702

Rice, Timothy, James Porter, and Chris Goertzen, eds., *The Garland Encyclopedia of World Music*, vol. 8, *Europe*, reviewed by MARTIN STOKES, 1:214–20

Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal, by David J. Levin, reviewed by BERTHOLD HOECKNER, 2:478–83

RIFKIN, JOSHUA, Munich, Milan, and a Marian Motet: Dating Josquin's *Ave Maria . . . virgo serena*, 2:239–350

RUPPRECHT, PHILIP, review of *The Stravinsky Legacy*, by Jonathan Cross, 2:498–507

Russell, Melinda, *see* Bruno Nettl

Sound Figures, by Theodor W. Adorno, reviewed by STEPHEN HINTON, 1:198–213

Schebera, Jürgen, *see* Stephen Hinton

Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya, edited and translated by Lys Symonette and Kim H. Kowalke, reviewed by CHRISTOPHER HAILEY, 2:484–98

STARR, LARRY, review of *Making Music Modern: New York in the 1920s*, by Carol J. Oja, 3:734–40

Stein, Dave, *see* David Farneth

STOCK, JONATHAN P. J., review of *In the Course of Performance: Studies in the World of Musical Improvisation*, edited by Bruno Nettl with Melinda Russell, 2:507–14

STOKES, MARTIN, review of *The Garland Encyclopedia of World Music*, vol. 8, *Europe*, edited by Timothy Rice, James Porter, and Chris Goertzen, 1:214–20

The Stravinsky Legacy, by Jonathan Cross, reviewed by PHILIP RUPPRECHT, 2:498–507

Stravinsky's Music in Hitler's Germany, JOAN EVANS, 3:525–94

Symonette, Lys, and Elmar Juchem, eds., *Briefe an die Familie (1914–1950)*, by Kurt Weill, reviewed by CHRISTOPHER HAILEY, 2:484–98

Symonette, Lys, and Kim H. Kowalke, eds. and trans., *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*, reviewed by CHRISTOPHER HAILEY, 2:484–98

Temperley, Nicholas, assisted by Charles G. Manns and Joseph Herl, *The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820*, reviewed by NYM COOKE, 3:710–20

TICK, JUDITH, review of *The Cambridge History of American Music*, edited by David Nicholls, 3:721–33

Untwisting the Serpent: Modernism in Music, Literature, and Other Arts, by Daniel Albright, reviewed by ARVED ASHBY, 3:740–47

Weill, Kurt, *Briefe an die Familie (1914–1950)*, edited by Lys Symonette and Elmar Juchem; *Briefwechsel mit der Universal Edition*, selected and edited by Nils Grosch; *Musik und musikalisches Theater: Gesammelte Schriften*, edited by Stephen Hinton and Jürgen Schebera; and *Die Dreigroschenoper*, edited by Stephen Hinton and Edward Harsh, reviewed by CHRISTOPHER HAILEY, 2:484–98

WHITESELL, LLOYD, Britten's Dubious Trysts, 3:637–94

Witkin, Robert W., *Adorno on Music*, reviewed by STEPHEN HINTON, 1:198–213

Wright, Craig, *The Maze and the Warrior: Symbols in Architecture, Theology, and Music*, reviewed by BARBARA HAGGH, 2:467–78